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ORCON/NOFORN

192

GRILL FLAME
PROJECT

SESSION REPORT

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REASON: 2-301-C (3) (6)

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GRILL FLAME

SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION CC15

1. (S) This report documents a Remote Viewing (RV) session conducted in compliance with a request from SOD, J3, OJCS, Pentagon, Washington, D.C. The purpose of the session was to provide information relevant to the hostage situation in the U.S. Embassy compound in Teheran, Iran.
2. (S) The remote viewer's impressions of the target are provided as raw intelligence data and as such have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S) The protocol used for this session is detailed in the document, Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cueing information provided the remote viewer.

TRANSCRIPT

REMOTE VIEWING (RV) SESSION CC15

TIME

#66: This will be a remote viewing session (edited for security).

PAUSE

For the past few minutes now I've asked you to study a photograph of two individuals that we're interested in today. At this time I'd like to ask you to relax and concentrate. Focus your attention on these individuals. Focus your attention on the area in the vicinity of 42 degrees, 31 minutes, 0 second, North 51 degrees, 25 minutes, 30 seconds, East

PAUSE

Focusing your attention on these individuals in that area, relax and concentrate.

PAUSE

And describe the area to me.

PAUSE

+03 #49: Looks like a black floor.

#66: Okay.

PAUSE

#49: Black and white, with some white streaks in it. Its like a tile. Walls are white. Off-white.

#66: Okay.

PAUSE

#49: It looks like a - seems like a very large room. I don't see any furniture.

PAUSE

#66: Tell me about the occupants.

PAUSE

+07 #49: I think this one in cube is more uptight than the other one. She. . . I feel a lot of fear with her. Its the same room, I think. Its that same black and white floor.

PAUSE

There doesn't seem to be any activity in the room per se.

#66: Tell me about the building that the room is located in.

#49: You mean go outside and look at it?

#66: If that is the way that you can tell me about the building.

PAUSE

+09 #49: Appears to be a large black door. It looks like it would be an exit door, front door - from the inside its black.

PAUSE

I can't seem to get outside of it. I see now somewhere in this building, I think, a blue, like a Persian rug, but its very predominantly blue. With that Persian kind of design in a squared off manner.

#66: Okay.

#49: And some furniture. You know, like a sitting room or living room.

#66: Um hm.

PAUSE

#49: There's a stairway. I think I'm on the main floor and I see a white door like an entrance hall and there's a stairway. It would be on the left if you were coming in the door.

#66: All right.

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PAUSE

#49: Goes along the side and goes up to the next floor.

#66: All right. The stairway . . .

+12 #49: Oh, I see. Yeah. I'm looking . . . I'm standing on the stairs and I see a guy in a white shirt walking around.

PAUSE

#66: Go on.

PAUSE

#49: The place seems. . . modish. In its furnishings and so forth.

PAUSE

+14 I think I'm outside. Looks like a courtyard; a bricked in courtyard. . or something.

PAUSE

#66: Describe the height of the building.

PAUSE

#49: || Has a (not audible) wood door as the entrance ||
door.

PAUSE

+16 I get the impression that its white. A white building. There are trees around it. Its very carefully landscaped. Manicured.

PAUSE

The trees are like right next to the building.

PAUSE

+18 I think that the brick courtyard area is red brick. Its a very definite red, like the color of most brick.

PAUSE

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#66: All right.

#49: I'm trying to get a view of the building overall.

#66: All right. When you feel that you would like to I would like you to refocus on the individuals or on any people that are located inside this building. Perhaps the gentleman you saw when you were standing on the stairs. Description of the people inside the building.

#49: Okay.

PAUSE

+22 I had a fleeting glimpse of what looked like a lot of people in one room.

#66: Tell me of your glimpse.

#49: Now. . . when I was with those two women, I got the feeling that there was no one else or that there was hardly anyone in this huge room. But now, I see a room with . . . it just was a quick look, like a lot of people close together in a room.

PAUSE

I still have that lavish feeling. Lavish room. Furnishings and so forth.

PAUSE

#66: All right.

#49: Its not just a feeling, I can see it, but its . . . you know, I don't think I can describe it.

PAUSE

#66: Okay.

PAUSE

#49: I think that that person that I saw, if in fact, if that was a person and I'm seeing through his eyes, he's definitely one of the students - not one of the hostages.

#66: Okay.

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#49: And he was walking . . . He walked into that room and saw this group of people it seems.

#66: All right.

#49: He . . . yeah. . . . This person is nervous; unsure. But I think its a captor.

#66: Okay.

PAUSE

All right, we've been at this quite a while now. At this particular moment I have no further questions that I have about the target, but I'd like to give you the opportunity to comment on anything that you feel like you would like to say about the images that you've been having; feelings that you've been having.

+25 #49: Okay, I think these two women are isolated from the majority of the people. I think that they are in a room which I described. Its more baren than what I seem to be seeing in the rest. It seems like its a basement room. And it has this black tile with white streaks in it of some kind and . . . it . . . it appears to be almost devoid of furniture of any kind. And I get the feeling that its . . . Well, by looking around it, the impression I get is that its a large, almost empty room. And the one woman, Kathy Koob, I think is still very fearful; the other one, Swift. I didn't get that feeling. I got almost a neutral feeling with her. And as I said, then I saw that view of a lot of people in one room. Another room. A more furnished room.

#66: Okay.

#49: I would say on the first floor, because I . . . that . . . the one that I saw walking, he seemed to be going in a certain direction rather than upstairs. And I think he's one of the students.

#66: How many floors did this building have?

#49: I would . . . Adding together the varicus views I got, I think that one is in the basement. It seems to be . . . or at least its a room apart from the rest of the Embassy or whatever this room is, this building is. And, the main floor and at least another floor.

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#66: All right. Anything else you'd like to add?

PAUSE

#49: My overall impression is. . . I didn't sense the fear that I thought I would there.

#66: Um hm..

#49: Almost a holding pattern feeling I got overall. More . . . When I did hit the emotions, like with that one fellow, I think I got into, it wasn't overwhelming fear but it was more of anxiety.

#66: Okay.

#49: And I described the building pretty well, I guess.

#66: Okay, if you'll spend just a few minutes now and see if you can't sketch some of the ideas that you've had. It would be very helpful.

PAUSE

(Not audible) Okay.

As you draw now, talk about your drawings the best you can. And, if you try to make the lines as dark as possible so that we can reproduce them.

#49: (Not audible)

PAUSE

These drawings may be misleading because I never got an overall view.

PAUSE

I . . . I didn't see the courtyard in connection with a building per se, so, you know, its hard to . . .

#66: Okay.

#49: . . . to draw it.

PAUSE

#49: That inside room, the first time when I was trying to see through their eyes, I got the same view with both of them. That was, was very geometric, sort of. Something like that. Seemed like there was a wall here, . . . It seemed like. . . Okay, there was a wall on either side and this was maybe 15 feet and kind of went back, you know, as part of the room. If I were. . . maybe it would be better if . . . If I were looking down on the room, it would be . . . which I didn't do, but just to give you a description of how it seemed. It seemed like there was an area like that and then there was a wider area and I think it went off this way too. And then there was like a big wide area. This is an overhead view. And it seems like they are sitting over in here somewhere so that they can see these corner walls.

#66: Um hm.

#49: Okay and they can sort of look over in here. But I didn't see anything. Just looked like an empty space. And they . . . if I looked this way, it was like an empty room. I didn't see any windows which made me think it was a basement. That's the reason, I guess, that I got that feeling. And same. . . I didn't really, now that I think about it, I didn't really see much on the right side, so that . . . they may have been sitting like over in the center and sort of surveying it that way. I definitely saw walls here and here and then the room extending beyond that. Okay.

#66: Okay.

#49: And that black and white tile. Do you know what I mean by black and white? Its probably got white streaks in it, that sort of idea.

#66: All right.

PAUSE

Okay.

PAUSE

#49: Let's see. Do you want me to do the stairway?

#66: Yes, because that . . .

#49: Okay.

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#49: That seemed pretty clear. There was like a white door. . . It was like a foyer. Sort of a narrow foyer. And if you were looking at it that way, the stairs are right here and that was the wall. And I think it opened up over here because this guy seemed to be coming from here and I saw him right about here. But the stairs probably go up and you can walk under them. I would guess if I saw him correctly.

#66: Okay.

PAUSE

#49: And if in fact I followed him which I tried to do in my, you know, seeing through his eyes, it seemed like he walked into this big room and was looking at all these people. If I was seeing through his eyes.

#66: Uh huh.

PAUSE

#49: I wonder if there could be a partial wall there.

#66: Let's put a number on this picture that you've just draw of the stairway.

#49: Just an arbitrary number?

#66: No. No. In order I guess, what would the next number be. Four.

#49: Again, this is not the sequence in which I saw this.

#66: All right.

#49: If that makes any sense. That's what I saw first. Matter of fact I could do a sequence, that might be better. I think I saw that first. Definitely saw that first. This was second, I think and then that was third.

#66: Okay, renumbering then in the sequence that you saw the images. All right. I see. Okay.

#49: And I think I went back in again and saw them.

#66: All right.

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- #49: (Mumbling) These two were my strongest. This was strong - the courtyard with the red.
- #66: Okay.
- #49: The rest of it was just like glimpses of a well-furnished place. And that blue Persian rug. It seemed to be a big sitting room. A form of sitting room or something.
- #66: Okay, a couple of times you commented on the lavishness.
- #49: I got that looking at the furnishings. . . I don't know if I could describe it in any great detail, but I saw what seemed to be in a couple places, Persian rugs.
- #66: Okay.
- #49: The only place I got a feeling of starkness was where these two gals were, okay. Oh, things like little wooden tables with mirrors on the wall, you know, that kind of decorating idea.
- #66: Okay.
- #49: Very comfortable living conditions. I didn't see any particular furniture that I could describe. I did, with that one blue rug. Would that help, to give a description of that rug?
- #66: You've given it to me verbally.
- #49: Okay.
- #66: Was there anything that you'd like to add to it?
- #49: Well, I don't know if it would make any difference. It was blue. Most Persian rugs have a lot of design but this was blue and it just had like the Persian design whatever they call it. It was just like . . . you know like . . . on the edges and in the middle sort of.
- #66: Okay.
- #49: And the rest of it was a blue.

PAUSE

I guess that's it.

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#66: And was there anybody in the room where the . . .

#49: I didn't pick that up in the room with this blue rug and all.

#66: Uh huh.

#49: No. I didn't see anybody. I didn't get the impression anybody was there.

#66: Okay.

#49: Okay.

#66: Is there anything else that you think you'd like to add?

PAUSE

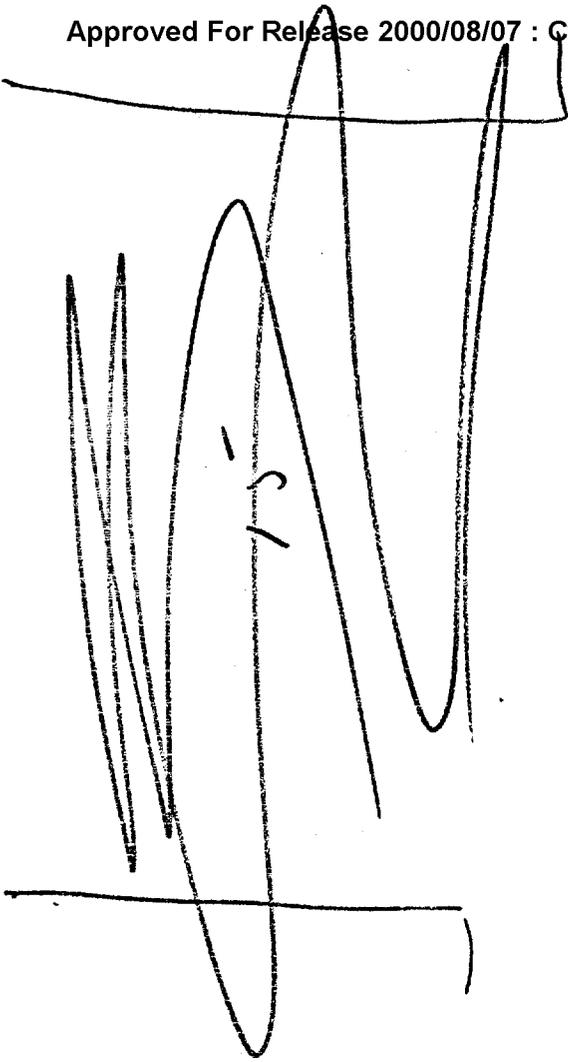
#49: I can't think of anything. No, not really.

#66: Okay, that'll do it then.

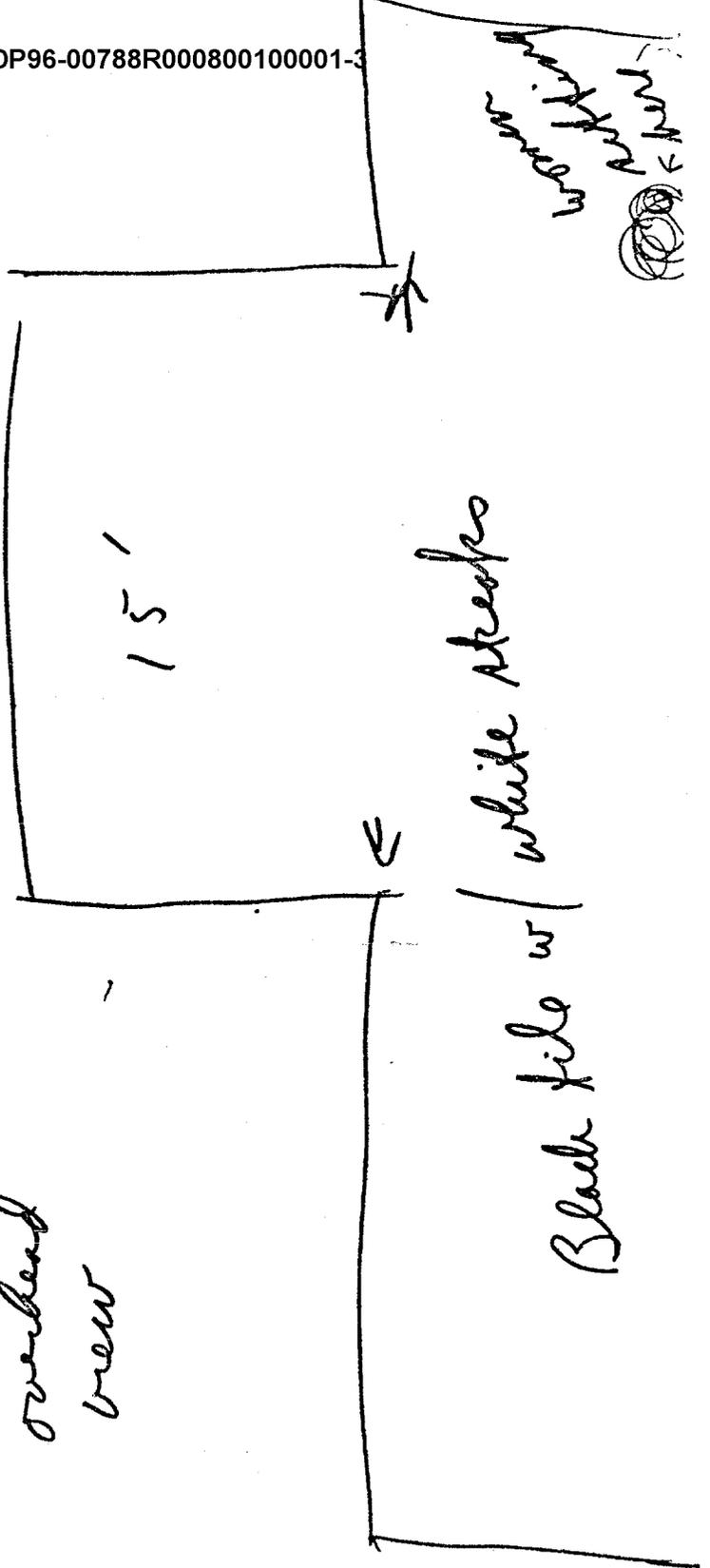
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TAB

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①

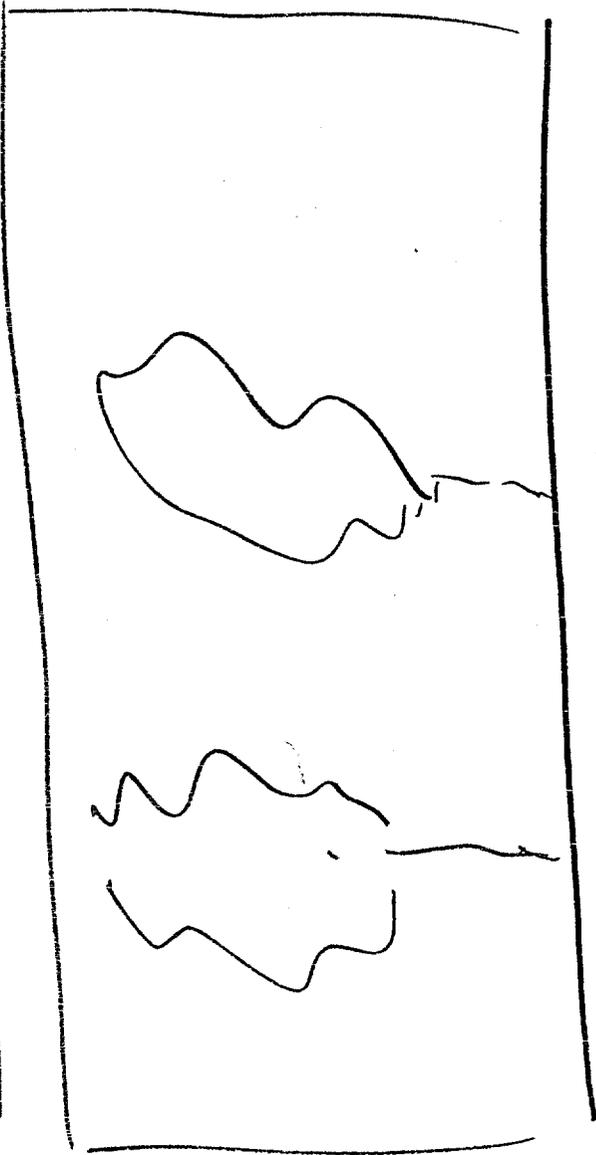


overhead
view



①

Outside



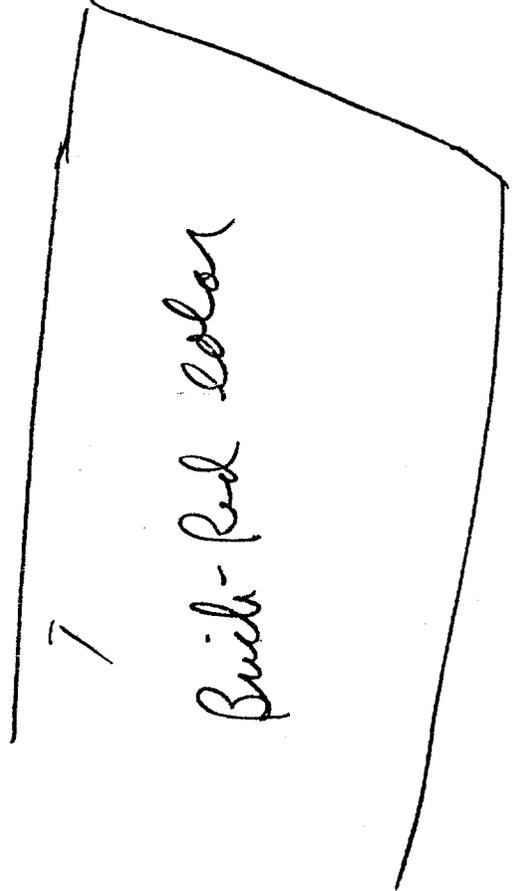
White

Blk

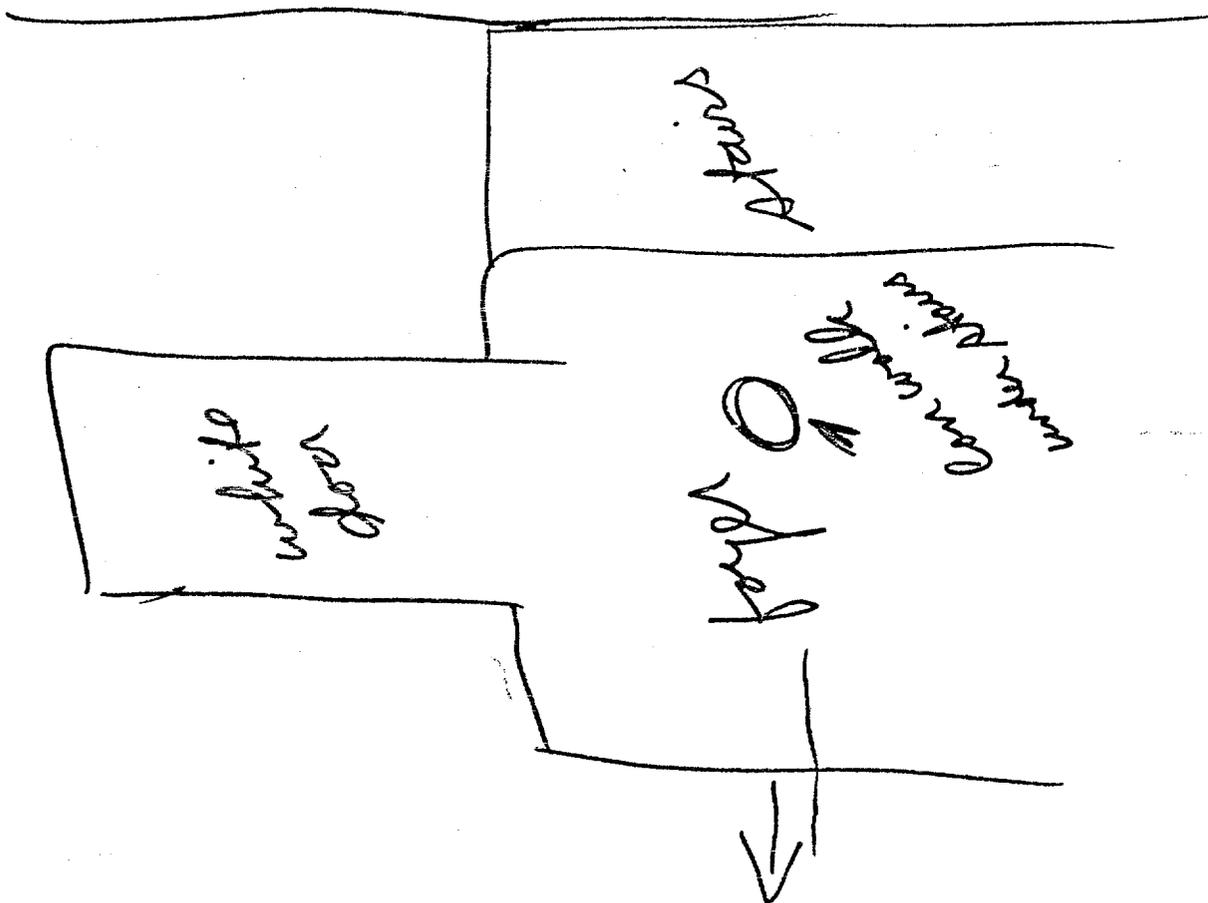
Handscaped
w/ trees spaced
along blk wall

Country and

②



Buck-Red color



④

Handwritten notes within a rectangular border:

- Top edge: A wavy line.
- Left side: The word "Frog" written vertically.
- Center: The word "Blue" written vertically.
- Middle: A large, stylized wavy line.
- Bottom edge: A wavy line.

Handwritten mark resembling a stylized '6' or '9'.

TAB

TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION CC15

1. (S) The remote viewer had been exposed to open source news media information prior to the session. She had not seen overhead imagery prior to the session. She knew she would be working against the hostage situation in Iran.
2. (S) At the time of the session the viewer was provided the appropriate geographic coordinates of the US Embassy compound in Teheran, Iran and the pictures on the following page.

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